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THE ADORATION OF THE MAGI
BY GIOVANNI BATTISTA TIEPOLO

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE METROPOLITAN MUSEUM OF ART

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THE ANNUAL MEETING OF THE TRUSTEES

At the regular meeting of the Board of Trustees of the Museum, held February 21, 1938, the following Trustees of the outgoing Class of 1938 were re-elected as of the Class of 1945: Stephen Carlton Clark, Arnold

Whitridge, Myron C. Taylor, and Elihu Root, Jr.

The officers of the Museum and the members of the Executive, Finance, and Auditing Committees were re-elected as shown in the following list:

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TIEPOLO AND HIS CONTEMPORARIES

In opening to the public on March 15 an exhibition of the works of Giovanni Battista Tiepolo and his contemporaries¹ the Metropolitan Museum shows for the first time the four brilliant oil sketches by Tiepolo and many of the eighty-five drawings by eighteenth-century Venetians in the recently acquired collection of the marquis de Biron.² This splendid collection contains

¹ Gallery D 6.

² Biron collection: acc. nos. 37.165.1-109, Rogers Fund.

fifty drawings by Tiepolo, fifteen by his son Domenico, and twenty by Guardi. Biron gathered these, piece by piece, over a long period of years, beginning early in the 1880's, when the works of the eighteenth-century artists had not yet come into vogue and the finest drawings were still available. His collection, formed at this fortunate time and culled with discriminating care, was consequently one of high quality. Now that it is added to the drawings by Guardi and

ble exceptions, to Venetian artists. Because of limited space it has been impossible, however, to show any but the most typical exponents of the various phases of painting in the period. Such charming but minor painters as Maggiotto, Pittoni, Menescardi, Carlevaris, and Zais could not be included.

Venice suffered in the general decline that overspread the rest of Italy during the seventeenth and eighteenth centuries. By the beginning of the eighteenth century she was



CAMPO DI SANTI GIOVANNI E PAOLO BY CANALETTO
LENT BY JOSEPH E. WIDENER

the Tiepolos already in the Museum it gives us a collection of drawings by these artists which is unequalled in this country.

To supplement the paintings and drawings in the Biron collection with other distinguished works by Tiepolo and his contemporaries, the Museum has called upon its good friends among American collectors and institutions. Their generous loans have enabled us to assemble a representative exhibition of the last noteworthy period of Venetian art.

In point of time the exhibition covers the entire eighteenth century, beginning with Fra Vittore Ghislandi, who was well established as a painter by 1700, and ending with Domenico Tiepolo, who died in 1804. Geographically it is confined, with several nota-

a mere shadow of the great power which had for so long dominated the political and commercial fortunes of Mediterranean Europe. The Republic endured, to be sure, but it was not the endurance of a living entity, and in 1797 the dessicated fabric of her tradition-cumbered political system crumbled and collapsed at the tempestuous approach of modern times. With the conquering Napoleon still some distance away the Venetian oligarchy voluntarily signed away its independence, and the glorious Republic was dead.

As if to make up for the gradual loss of spiritual and political grandeur during the seventeenth century, Venice in the eighteenth century became pre-eminent as the gayest metropolis in Europe. Every con-

ceivable means of entertainment was offered to her citizens and the foreigners who flocked to her for diversion. A round of festivals and carnivals occupied half the year. In Venice music, the opera, and the theater reached a peak of excellence and won the acclaim of the pleasure-loving populace. There in the pursuit of fresh delights for the senses and the mind, Venetian society passed carefree years, avoiding as far as possible any troubling thought. The only shadow on its hedonic existence was the fear of ennui.

The scope of Venetian painting was limited by the social background. Fashion controlled the brush of the artist, and painting mirrored the contemporary scene. The dominance of frivolous and transient pleasures over the mind of Venice prevented her from having any really serious, philosophical, or religious painting. So, for the most part, the painter's domain was decoration designed to please the eye and to titillate but not stir the mind. To the pursuit of a mundane ideal, the charm and taste of the Venetians and the complete mastery of technique which was the heritage of centuries were wholeheartedly devoted.

An account of the paintings included in the exhibition begins, if we follow a chronological order, with the works of Ghislandi, Sebastiano Ricci, Crespi, Magnasco, and Piazzetta, works which show the transition from the baroque to the rococo style of painting. A characteristic example of Ghislandi's vivacious portraiture is the Rembrandtesque Young Man lent by Samuel H. Kress. Sebastiano Ricci, one of the first of the Italian artists to abandon the dark manner of baroque painting in favor of the light silvery tonality of the rococo, is admirably represented by two oil sketches also lent by Mr. Kress—Saint Francis of Paola Resuscitating a Boy and Saint Helen Finding the True Cross. They are studies for the large altarpieces in San Rocco in Venice, which were painted in 1734.

Crespi and Magnasco, though they were not Venetians, exerted a strong influence on Venetian painting, Crespi through his pupil Piazzetta, and Magnasco through the two Riccis. Magnasco was one of the most original artists of his time, a precursor, in a

sense, of impressionism, for he invented a new method of painting *al tocco*, "in spots." His bold technique is admirably adapted to just such an exciting and sinister seascape as the Smugglers, lent by Charles F. T. Seaverns. In The Synagogue, lent by The Cleveland Museum of Art, he has not restricted himself, as he so often did, to a dark palette of grays and browns but strikes a gayer note with touches of bright color. Crespi in playful mood gives us the altogether charming and fresh Diana and Her Nymphs Resting, lent by Mr. Kress, and the sensitive self-portrait, The Artist in His Studio, lent by the Wadsworth Atheneum.

Crespi's most distinguished pupil, Giovanni Battista Piazzetta, is the last of the painters included in the exhibition to paint in the dark baroque style. His recently discovered Pastoral Scene, lent by The Art Institute of Chicago, is a delightful example of his art.³ The companion pieces, The Captive Bird and The Sleeping Peasant Girl, lent by Dr. Alfred P. Upshur and Colonel William P. Upshur, show Crespi's influence in the strong contrast of light and shadow.

With Tiepolo Venetian painting of the eighteenth century reached its height. In brilliance of color, freedom of execution, and mastery of the problems of composition, Tiepolo stands almost shoulder to shoulder with his admired Veronese; his failure to equal him is due not so much to his own failings as to the spiritual sterility of his age. Among the Biron Tiepolos is the mature and beautiful study for The Adoration of the Magi, painted in 1753, which is now in Munich. Another is the gay sketch for a ceiling entitled Neptune and the Winds—a project apparently never executed. The Museum is indebted to The Samuel H. Kress Foundation for the loan of the handsome Timocleia and the Thracian Commander, which was once part of the decoration of the Palazzo Barbaro in Venice, painted at some time between 1753 and 1761. In 1758 Tiepolo was commissioned to paint for the cathedral in Este the altarpiece depicting Saint Thecla Praying for the Plague-stricken. The study for this famous picture was acquired with the Biron collec-

³ R. Pallucchini, *Pantheon*, vol. XVIII (1936) p. 250.

tion. Another study from the Biron collection is the oil sketch for Tiepolo's last ambitious ceiling decoration—The Apotheosis of the Spanish Monarchy—in the newly completed Royal Palace in Madrid. The ceiling may be dated between 1764 and 1767 and shows his final style. The Venus and Vulcan lent by The Trustee of the John G. Johnson Collection was also, according to Berenson and Venturi, painted in Spain at about the same time.⁴ Portraits by Tiepolo are rare, and so it is a delight to be able to show Henry G. Dalton's lovely Portrait of a Lady, which Venturi dates also in his Spanish period.⁵

Leaving the discussion of the men who worked in the great style, we come to the minor painters who specialized in prospects, ruins, caprices, and natural landscapes. The names of Canaletto and Guardi spring at once to mind. Artistically they were poles apart: the one viewing his subject matter objectively and making use of every mechanical apparatus to obtain absolute topographical accuracy, the other painting subjectively and making as free as he wished with the actual scene, so long as he achieved the desired result.

Antonio Canal, called Canaletto, limited himself to perspective views, which Luca Carlevaris had earlier found such a popular and profitable field. His Campo di Santi Giovanni e Paolo, lent by Joseph E. Widener, shows the precision of detail and perspective, the contrast of light and shade, and the fresh clarity of color for which he is noted.

To Francesco Guardi credit is due for creating a truly modern type of landscape painting. Like Turner he interested himself in the problems of light and atmosphere and he has successfully captured in his paintings the varying effects of the Venetian climate at all hours from dawn to dusk. His amazing ability to impart movement and life to his pictures is nowhere better illustrated than in the Campo di Santi Giovanni e Paolo lent by Mr. Kress. Notable among

⁴ B. Berenson, *Catalogue of a Collection of Paintings*. . . (Philadelphia, 1913), vol. I, p. 190, no. 287, dates it 1765-1766. L. Venturi, *Italian Paintings in America* (New York, 1933), vol. III, pl. 593, dates it about 1762.

⁵ *Op. cit.*, pl. 595.

the other examples of Guardi's work are the skillfully balanced composition of The Entrance to the Grand Canal, lent by the William Rockhill Nelson Gallery of Art, and the little-known San Giorgio Maggiore, a treasured possession of the Malden Public Library. Also rarely seen by the public is



STAIRWAY OF A PALACE, NO. 1
BY FRANCESCO GUARDI

the lively View of Santa Maria della Salute generously lent by Percy S. Straus.

Canaletto's nephew and pupil Bernardo Bellotto is represented by the View of Pirna in Saxony, lent by the Wadsworth Atheneum, which shows a greater interest in light and shade than in atmosphere.

Another type of subject included in the exhibition is the Venetian version of the conversation piece, which had achieved widespread popularity in Europe. Its peculiar local form is found in the works of Pietro Longhi, who has given us genre

scenes which make the everyday life of Venice pass before us as convincingly as if we were present in fact at his little dramas. *The Game of Pignatta* and *The Simulated Faint*, lent by Mr. Kress, and *The Itinerant Charlatan*, lent by Lionello Perera, are typically captivating pictures, which please the eye with their soft tones and pleasantly nudge the imagination with their gentle and perhaps unconscious satire.

There are seventy-six drawings in the exhibition and of course only a few can be mentioned. They cover about the same period as the paintings, although of the earlier, transitional artists only Ricci and Piazzetta are shown. Two different types of Piazzetta's drawings are included. The first, preparatory designs for book illustration, is represented in the important album lent by Mr. Kress. The second consists of genre studies to which belong the two expressive drawings of girls' heads lent by The Cleveland Museum of Art.

Of all the eighteenth-century Venetian draughtsmen, Tiepolo is the most gifted as well as the most facile and prolific. The range of his graphic work—from youth to maturity and in various media—is comprehensively shown in the exhibition. His early style, of which there is no example among the paintings, is displayed by three superb and rare drawings which show the influence of Piazzetta.⁶ Tiepolo's mature style of the period of his decorations for the Palazzo Clerici is shown by many drawings associated with this and other important commissions.

Tiepolo worked in a variety of media. *The Two Old Men and a Youth*, lent by the Fogg Art Museum (Paul J. Sachs collection), is boldly drawn with pen and ink alone, while the *Group of Farm Buildings*, lent by the same museum, is a fine example of Tiepolo's luminous pen-and-wash drawings. The more delicate medium of red or black chalk is used in several powerful and well-preserved drawings. Especially fine are the *Head of an Oriental* and the *Profile of a Head*, which have been lent respectively by

Philip Hofer and The Cleveland Museum of Art.

Tiepolo's son and assistant, Domenico, modeled his style on that of his father, and he also was a prolific draughtsman. Although some of his drawings may easily be confused with his father's the two large and carefully finished wash drawings, *The Flight into Egypt* and *Saints Peter and John at the Beautiful Gate*, lent by The Pierpont Morgan Library, are characteristically his own.

Drawings by painters of prospects and caprices are also well represented. Of the very few drawings by Canaletto that have found their way to this country perhaps the finest is the magnificent *Imaginary View* lent by The Cleveland Museum of Art. Although we have been unable to include any of Francesco Zuccarelli's paintings, his lovely drawing, *A Castle on a Hill*, lent by The Pierpont Morgan Library, compensates at least in part for this deficiency.

No example of Guardi's pure landscape painting is shown, but the impressionistic pen and sepia wash drawing, *View of Levico*, lent by Mrs. C. I. Stralem, exemplifies almost as well his love of the country scene. The treatment of the distant mountain calls to mind Cézanne's renderings of his favorite scene *Mont Sainte Victoire*. Our own Palladian Villa is another interesting landscape drawing, of which Mrs. Murray S. Danforth has a smaller version. A drawing which shows Guardi's talent as a reporter of contemporary spectacles is a sketch of the fire in the quarter of San Marcuola in Venice in 1789. Guardi made another sketch of this catastrophe, which is in the Museo Correr in Venice.

HERMANN W. WILLIAMS, JR.

A DISTINGUISHED COLLECTION OF LACE

A collection of lace, given to the Museum by Mrs. George Nichols, in memory of her mother, Mrs. J. P. Morgan, adds distinction to our already fine and representative collection. With great generosity Mrs. Nichols has allowed a choice to be made among many fine pieces, with the result that duplications have been avoided and only laces

⁶ The Beheading of Saints Cyprian and Justina of Antioch, Abraham Visited by the Angels, and The Madonna and Child Enthroned with Saint Sebastian and a Franciscan Saint.

acquired which will be of the greatest use.¹

First in importance is a seventeenth-century chalice veil of fine linen edged with a border of Burano needlepoint (fig. 1). In this small piece, for it measures only twenty-five inches square, is contained all the romantic and historic interest associated with royal ownership. In appearance it is a three-inch border with a pattern of flowering vases worked in the firm, close needlepoint and square ground stitch of Burano. Between the vase motives appear alternately the letter "L" surmounted by a dauphin's

Sixteenth-century work Italian in type is shown in a band of cut-linen, set with thirty-six lace medallions with figure, bird, and animal subjects. Designs of this type may be found in sixteenth-century pattern books intended for either cut-linen or needlepoint work.² These figures form little pictures, among which some are easily recognizable. One clearly is the Sacrifice of Isaac; others show the Judgment of Solomon, and Eve and the Serpent. There is also a lion and castle device which would seem to relate to the arms of Spain, but it is probable that



FIG. 1. DETAIL OF CHALICE VEIL WITH THE CROWNED "L" OF THE DAUPHIN OF FRANCE AND THE ARMS OF THE CHIGI FAMILY

crown and the arms of the Chigi family, a three-tiered mountain and star. The association of these symbols logically points to an occasion which involved a member of this family and a dauphin of France. Such a circumstance would coincide with the birth of the Grand Dauphin Louis (1661-1714) and the term of office of Fabio Chigi, who reigned as Pope at this time under the name of Alexander VII. It was customary at the birth of a dauphin for the Pope, through a papal nuncio, to present to the new-born child a consecrated layette, and therefore there is every reason to believe that this lace formed part of the baptismal set in 1661 of the royal infant of France. In its form as a chalice veil, the lace was bequeathed to the Carmelite Convent of Saint Joseph by Madame Louise, the daughter of Louis XV, who herself was a member of the Carmelite Order.

¹ Acc. nos. 38.10.1-35. For the pieces illustrated see F. Morris and M. Hague, *Antique Laces of American Collectors* (New York, 1926).

the piece is of Italian workmanship, made to the order of a Spanish patron.

Seventeenth-century needlepoint is beautifully shown in a cover of fine linen with medallions of reticello lace and embroidery, each lace motive framed by diamond-shaped lines of small conventionalized leaves with curling tendrils worked in satin stitch and punto scritto. These medallions form a wide border and a diamond-shaped pattern in the center. Smaller medallions of the same general type are scattered through the field, the space between being filled with miniature rosettes and fleurs-de-lis delicately worked. Though Italy at this time was a great lace center, the fine quality of this work, together with the appearance of the fleur-de-lis motive, point to a French origin. A beautiful border of Venetian needlepoint shows, scattered among the foliated scrolls of the pattern, birds, tro-

² Foresto, *Locidario di recami* (Venice, 1557) and Bindoni, *Il Mondo*, libro secondo (Venice, 1559).

phies, crowned dolphins, and musical instruments, all of which add variety and richness to the design. Besides the conventional type of ornamental picots, tiny stitches like rows of miniature pearls are used to outline some of the details of the pattern.

Eighteenth-century French needlepoint, the inheritor of the Italian tradition, is illustrated by several examples. The large

ately arrests attention is a deep flounce of eighteenth-century Flemish applied lace (fig. 2), its wide expanse of ground entirely of pillowmade net, or "droschel." When it is considered that this net, its hexagonal mesh braided on two sides and twisted on four, was made in narrow strips, afterwards joined, the skill and patience required for a piece of this size is at once apparent. Set into the ground are four groups of figure

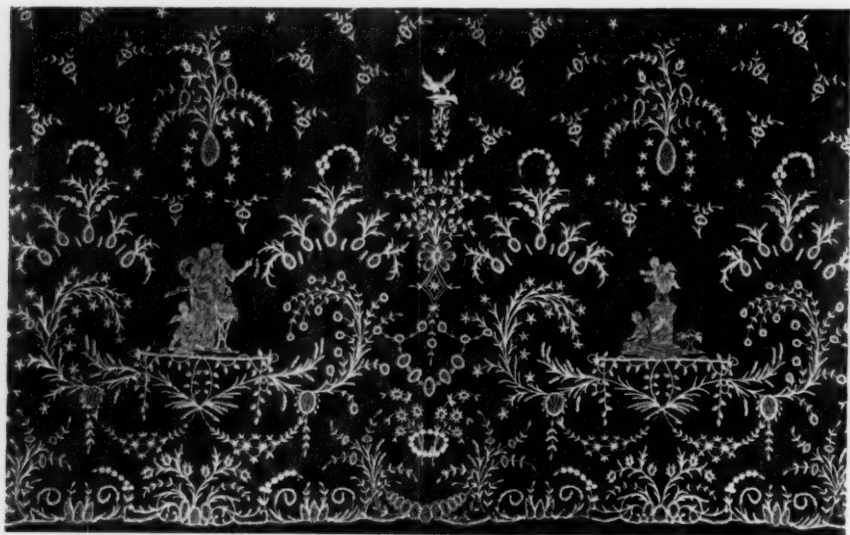


FIG. 2. FLOUNCE OF APPLIED LACE, FLEMISH, XVIII CENTURY

floral forms which were survivals of the heroic motives of the Louis XIV period combine with areas of delicate fillings to produce a rich and sumptuous effect. Of this type there are three flounces, differing in style and arrangement of pattern but all showing the highly ornate design characteristic of point de France. There are also two small pieces—one with a tree and amorini bearing garlands, the other with a sun motive—which even in fragmentary form are so charming in design and workmanship that they form delightful units. There is also a complete garniture of point d'Alençon of the latter part of the century: fichu, sleeve ruffles, lappets, and two borders, all in matching pattern. It is lace of this type that appears in Vigée-Lebrun's portrait of Marie Antoinette and her children.

One of the individual pieces that immedi-

ately arrests attention is a deep flounce of eighteenth-century Flemish applied lace (fig. 2), its wide expanse of ground entirely of pillowmade net, or "droschel." When it is considered that this net, its hexagonal mesh braided on two sides and twisted on four, was made in narrow strips, afterwards joined, the skill and patience required for a piece of this size is at once apparent. Set into the ground are four groups of figure subjects in needlepoint—a youth and maiden and amorini with birds—drawn in the classical style of the painter David, who, as it happened, was living in Brussels at about this time and who is credited with the design of a similar piece of lace. Filling the rest of the ground and serving as a framework for the needlepoint motives are graceful scrolls, wreaths, and floral sprays of applied bobbin lace. Of the Louis XVI period is a bobbin-made border showing the architectural motives, birds, and spouting dolphins which were a reflection of the French patterns that so strongly influenced Brussels lace at this time. Though the design lacks perhaps the spontaneity of French needlepoint, nothing could be more charming than the child with the lace apron holding a stick for her little dog.

One of the most delightful pieces in the

collection is an Empire dress with high waist and ankle-length skirt. Like the deep flounce, the ground is entirely of pillow-made net with a design of laurel leaves running in vertical lines down the body of the robe, each line ending in a leaf and flower spray; the ground between is filled with tiny rings. The dress is finished at the lower

there are sixteenth- and seventeenth-century examples. One is of smooth, heavy linen bordered on three sides with a wide band of reticello lace edged with pointed bobbin lace (fig. 3). A conventional urn with flowers in punto in aria forms a central vertical ornament, and across this runs another band of reticello. The second apron, which,



FIG. 3. LINEN APRON WITH NEEDLEPOINT
ITALIAN, EARLY XVII CENTURY

border by a deep band of flowers, inspired as it would seem by the Cashmere patterns of the period. Quite as fine in respect to technique are four lengths of Valenciennes lace—two of them sleeve ruffles—which illustrate the high period of industry from 1770 to 1780, when it took a lacemaker ten months, working fifteen hours a day, to complete a pair of men's sleeve ruffles. All these pieces show the floral patterns characteristic of Valenciennes, one with plume-like leaves and another with a rectangular scroll running through the pattern.

Of the rare and beautiful aprons that for centuries were worn with formal costume,

in reality, does not come within the field of lace, is also finished on three sides with bands, but these are embroidered in red silk, in tiny squares forming an all-over design. In this type of work the embroidery covers the ground and leaves the pattern—here a scroll and urn device—visible in the linen. A cover, Sicilian or Spanish, of the sixteenth or seventeenth century, gives the same effect, except that its wide banding is drawn-work instead of embroidery, worked over in crimson silk. The pattern shows a tree motive between confronted birds and beasts, a bull with a tree branching from his back, birds, rabbits, stags, and other animals.

Remaining pieces in the collection include a white linen cap of the period of Charles II, with drawnwork and white embroidery; an amusing sixteenth-century band of German woven lace, with a pattern of stags and hunters; an Italian buratto altar frontal of the same period, with religious subjects; and a wide flounce of gros point de Venise,



WOODCUT PATTERN IN VAVASSORE
"ESEMPLARIO DI LAVORI," VENICE, 1532

with foliated scrolls connected by ornamental tie-bars. Of the eighteenth century are three Mechlin borders, all of unusual width; a point d'Angleterre lappet; Hebrew ritual lace; a border of bobbin lace, in all probability Italian, with a crowned eagle; and lastly a trailing skirt of black nineteenth-century Chantilly lace with a graceful fern and leaf pattern.

The collection will be shown during the month of March in the Room of Recent Accessions, after which it will be hung as a special exhibition in Gallery H 19 for an additional two months.

FRANCES LITTLE.

EARLY PATTERN BOOKS LACE, EMBROIDERY, AND WOVEN TEXTILES

A SPECIAL EXHIBITION

An exhibition of lace, embroidery, and woven textiles accompanied by printed pattern books has been arranged in the print galleries K 37-40.

In 1918, through the Rogers Fund and the generous contributions of four members of The Needle and Bobbin Club, the Print Room, then in its second year, acquired *Finney Furbüchlein* and *Ein new getruckt model Büchli*. These two books were the beginning of a collection of pattern books for weaving, lace, and embroidery. Subsequent researches into the subject of printed pattern books made by Professor Arthur Lotz of the Staatliche Kunstbibliothek in Berlin reveal that these books are from the press of the first printer of pattern books, Johann Schönsperger the Younger. Of the three books of this kind published by Schönsperger, the Museum collection was started with editions of the second and third, and of each there is only one other recorded copy.¹

The acquisition of pattern books has been necessarily slow, for the Museum has sought early editions of books in which the designs first appeared, excluding the many piracies and copies. What would now seem to be the third largest collection of such books printed before 1700 has recently been augmented by photostatic and photographic reproductions of forty-one rare and important pattern books in European libraries, and the Metropolitan Museum now offers the largest study collection available in any one place.

Among the more recent accessions are a complete copy of the first edition of the earliest book on bobbin lace, *Le Pompe*, published in Venice in 1557; three books by the outstanding Italian designers, Danieli, Pagano, and Parasole; early editions of the first Italian and the second French pattern book; and an unrecorded edition, probably the first, of Andreas Bretschneider's *New Modelbüch*, published in Leipzig in 1615, which contains the most beautiful of all German designs for embroidery.

The earliest surviving pattern book was

¹ *Bibliographie der Modelbücher* (Leipzig, 1933).

published by Schönsperger about 1523. Schönsperger also printed textiles from wooden blocks and owned a paper mill in Augsburg, which may have led him to combine his resources by cutting designs on wood for weaving and embroidery and printing them on paper. In June, 1523, he obtained a patent from the Council in Zwickau to establish a paper mill there and publish a book on textiles. The earliest

selves into skintight clothes, went to the other extreme. Now skirted doublets and the baggy trousers influenced by the *Landsknecht's* "Pluderhose" were full enough for bands of embroidery. Pleated shirts with narrow embroidered stand-up collars replaced the low-cut mediaeval type. Women required not only decorated stomachers, aprons, and pockets which hung from their belts but chemises with woven and em-



NETWORK, ITALIAN, XVI CENTURY
LENT BY MRS. DE WITT CLINTON COHEN

dated pattern book is the first edition of Schönsperger's second book, printed in Zwickau on the twenty-second of October, 1524, the only known copy of which was added to the Museum's collection in 1929. As a bibliographical missing link, its title page and colophon are of prime importance in establishing Schönsperger as the first printer of pattern books.

In the early decades of the sixteenth century, wealthy German burghers wore clothes elaborately embroidered with pearls and silk and metal threads. Not yet sobered by Spanish influence, their colorful, voluminous velvet and brocade costumes show a keen interest in dress. After the turn of the century the men, instead of stuffing them-

broidered neckbands to fill out their bodices. Their great caps, stitched with pearls and silk, are shown in the portraits of Cranach and Holbein, who so carefully reproduced the decorations on the clothes of their sitters that their names are now used to designate two types of designs which appear in Schönsperger's books, the "Cranach Borten" and the "Holbeinstich."

The demand for new designs had by this time outgrown the meager supply to be had by exchanging drawings and transfers. The book trade was flourishing and other publishers quickly saw the profits to be made in printed pattern books. In 1527 the Cologne printer Peter Quentel published four editions, one with a title in French, of copies of

Schönsperger's patterns. In the same year one of these books, or one of Schönsperger's, traveled across the Alps into Venice, where Schönsperger's patterns were copied in the first Italian pattern book. Its publisher, Antonio Tagliente, added designs based on oriental motives, especially the Moresque, which in turn traveled back to Germany and were copied there. Thus began an international exchange of patterns which produced many anthologies of plagiarisms. These miscellanies the Museum has tried to avoid.

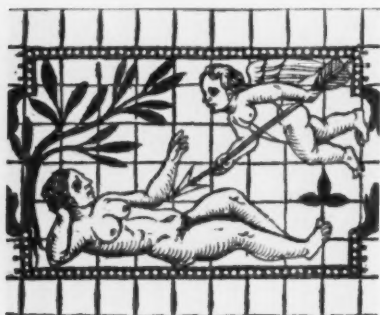
More than half of the early pattern books were published in Italy, the greater number naturally in Venice, the center of printing

for his night clothes. This gives one an idea of the formidable yardage required to trim noble wrists, necks, and knees.

Lacemaking soon lost the casual character of a household occupation. In 1665, after repetitions of sumptuary edicts failed to make the French spend their money at home on ribbons and plain lawn, Colbert, jealous of Italy's revenue, imported Italian and Flemish lacemakers and settled them in various towns in France. Workers were regimented in ateliers, where patterns were handed out to them. Drawn by artists under state control, the designs for the points de France were localized and no longer circulated across the Alps and Pyrenees. Except for a few books and sets of engraved plates, patterns were no longer published, and the first period of pattern books ended. They reappeared in the last decade of the eighteenth century in significant numbers, again in Germany and again with embroidery designs.

In a loan exhibition of printed ornament in 1919, several objects from the Museum's collections of silver, pottery, and furniture were shown with the designs from which they were made. Among these were a few examples of embroidery and lace. Since then, the growth of the collections has multiplied the tie-ups between pattern books and textiles in the Museum. The present exhibition includes the large number of Museum examples of lace, embroidery, and weaving which match printed designs, with additional examples graciously lent by Miss Susan D. Bliss, Mrs. Albert Blum, Mrs. DeWitt Clinton Cohen, Miss Marian Hague, Mrs. Luke Vincent Lockwood, Miss Frances Morris, Mrs. Gino C. Speranza (all members of The Needle and Bobbin Club), and the Museum for the Arts of Decoration at Cooper Union. In order to explain the various types of stitches represented in the pattern books, close parallels have been included when an exact one was not available.

By studying the books alone, a goodish eye and memory can trace the international itinerary of designs and learn to recognize a Vecellio, da Sera, or Sibmacher invention in the company of Tudor roses and strawberries. Without a working knowledge of the progression from embroidery to lace



WOODCUT PATTERN IN PAGANO
"LA GLORIA ET L'HONORE DE PONTI
TAGLIATI . . .," VENICE, 1558

and lacemaking. As the Germans excelled in designing for embroidery, so the Italians excelled in patterns for lace. Their books show how geometric schemes for drawn-work, cut-linen, and reticello developed into intricate undulations of scrolling leaves and flowers for needlepoint and bobbin lace until the apogee was reached, during the 1630's and 40's, in the luxuriant baroque designs of Bartolomeo Danieli. Spanish soberness and the ruff by that time had gone out of fashion. The high, upstanding Stuart lace collars, so often painted by Rubens, were being replaced by flat, wide ones for both men and women. Lace was costly, but a man's elegance now depended upon the lavish use of it. It is said that Cinq Mars left three hundred pairs of lace trimmings for his riding boots and that Charles I of England bought one thousand yards of lace for twelve shirts and six hundred more

which these pattern books followed, however, the sonorous names of the various kinds of needle and bobbin work listed on the title pages are meaningless. What did they represent to the practical needlewoman for whom they were printed? What did the *Gentildonna* of the flowery Italian dedications do with these designs? How were they used by the German "Frauen Zimer" who appears in engravings and woodcuts with her little books close by her workbasket or loom?

A GIFT OF MEXICAN "CONQUISTADOR" STIRRUPS

Specialized cross- or T-shaped stirrups, of iron, unusually large in size, and characteristically Mexican, have in modern times been designated "Conquistador" stirrups because they are of the type considered by many to have been used by Cortes in his conquest of Mexico.

A characteristic pair of these stirrups



EMBROIDERED COVER, ITALIAN, XVI CENTURY
LENT BY MISS MARIAN HAGUE

The answer to these questions has been found through the scholarly researches of Miss Marian Hague. Realizing how hard it is to visualize the finished product for which a pattern was designed, she detached explanatory examples from her own collection and presented them for the Department of Prints as supplementary material for the study of pattern books. These examples of the finished work were mounted with photostats of the pages in pattern books which contained the corresponding designs or techniques. Out of this lexicon of patterns and their explanations grew the idea for this exhibition, which has been arranged with Miss Hague's generous co-operation.

MARGARET HARRINGTON DANIELS.

(fig. 2),¹ the gift of Abraham Silberman, have their surface chiseled in low relief with boldly drawn birds, animals, foliation, and swastika symbols. Because of their great weight and size they must have been an encumbrance to the horse. They weigh approximately $7\frac{1}{2}$ pounds and 8 pounds each, the over-all length and width being $18\frac{3}{4}$ inches and 12 inches, respectively. The thickness of the metal varies from $\frac{1}{8}$ inch to $\frac{3}{16}$ inch, with a metal loop for the strap half an inch thick. The variation in thickness reflects the technical difficulty overcome by the maker in forging this type of stirrup, which was hammered from a single

¹ Acc. nos. 37.187.1, 2. Shown this month in the Room of Recent Accessions.

billet of iron. The billet was bifurcated to form the lower wings, and the metal was gradually spread, pierced, and bent in the desired shape. A Mexican stirrup of the same type, in this Museum, was made in a simpler way with the upper and lower parts lap-welded.

These T-shaped stirrups have also been designated Arabian and assigned to the twelfth century, but, so far as I know, no writer has published any information to substantiate the attribution. They are Arabian only in the sense that they were developed from the Arabian type of stirrup

and in the edition of 1826 the editor Carlos de Bustamante added an explanatory note³ with the statement that Cortes charged the Mexicans "with such impetuosity that those of the enemy he did not kill with the lance he threw to the ground with the stirrups (called mitral, but rather resembling a cross of no little weight), which must have been large and of iron, such as were lately in use." It should be noted that this description has been inadvertently recorded as the statement of the chronicler Gomára by at least three authors who have published special articles on this type of stirrup. There



FIG. 1. STIRRUP, TURKISH, XVI CENTURY
OF IRON DAMASCENED IN GOLD

(fig. 1) worn by the Spanish colonists of the time of Cortes.² The long, rectangular tread of the Arab stirrup was gradually made longer and decurved, and from this it is clear that the typical Mexican form was evolved by simply bending the wings of the tread downward.

Not only is a twelfth-century Arabian attribution unlikely, but there is apparently no documentary evidence that such T-shaped stirrups were worn by Cortes either in Spain or in Mexico. A detailed account of the battle of Otumba (July 7, 1520) is given in the history of the conquest of Mexico written by Francisco Lopez de Gomára under the direction and inspiration of Cortes;

is a possibility that the stirrups of the period of the conquest were cross- or T-shaped, but the type had not fully developed at that time. In the battle mentioned above, the inferior numbers of the Spanish forces and the undisciplined mass attacks of the Indians in all likelihood led the Spaniards to use their stirrups as weapons against their opponents, who were naked or protected only by light cotton armor, but Gomára's text makes no such statement.

The best-known "document" showing such stirrups is an oil painting⁴ representing the main square of Mexico City in the year 1767, with the committee of the viceroy, the marquis de Croix, proceeding from the

² A pair of stirrups of this type, now in the Museum of the Nebraska State Historical Society, Lincoln, Nebraska, were found by George W. Prather near Riverton, Nebraska, in 1874 (*Nebraska History and Record of Pioneer Days*, vol. VII (1924), pp. 97-101).

³ Carlos M. de Bustamante (editor), *Historia de las conquistas de Hernando Cortés* (Mexico City, 1826), vol. I, p. 307.

⁴ In the collection of Don Ramón Alcázar of Mexico.

palace to the cathedral. In this painting similar cross-shaped stirrups may also be seen suspended in several metal merchants' shops.

Until other documents are found it will be difficult to date such stirrups accurately. It is reasonable to assume, however, that

openwork date from the seventeenth century and are contemporary with the Spanish cup-hilted rapiers with chased and pierced guards.

At the time of the Spanish conquest the Mexican peoples were in a primitive stage of metal culture. Here, as in Egypt, the art



FIG. 2. STIRRUP, MEXICAN, XVII CENTURY

the typical form was not developed before the middle of the sixteenth century. Judging from extant examples, of which the best collection is in the National Museum of Mexico,⁵ the lower wings were gradually exaggerated in length. In time these stirrups outgrew their original utilitarian function and became primarily ornamental like the examples which are the subject of this article. Most of those with patterns in

of the goldsmith preceded that of the metal-lurgist, as shown by the superbly executed golden idols found by the Spanish soldiers. Though the Indians used native copper for their weapons and tools, they had not yet made either bronze or iron. But aside from their lack of knowledge concerning the working of iron, the Indians would hardly have originated these cross- or T-shaped stirrups, or any stirrups, since the first horses landed on the continent of North America were those brought by Cortes. The smiths who developed these stirrups must

⁵ Some of these bear the maker's initials or name. See Antonio Cortés, *Hierros forjados* (Mexico City, 1935).

have had behind them the traditions of the metalworkers who made the magnificent rejas, pulpits, gates, and knockers of the Renaissance in Spain. The stirrups in the National Museum in Mexico are considered to date from the seventeenth and eighteenth centuries, by which time the natives may well have mastered the art of ornamental ironwork introduced by the Spaniards.

STEPHEN V. GRANCAY.



CEREMONIAL CUP OF RHINOCEROS HORN
CHINESE, EARLY XVIII CENTURY

RECENT ACCESSIONS OF FAR EASTERN ART

Several recent acquisitions by gift and purchase for the Department of Far Eastern Art are shown this month in the Room of Recent Accessions.

A large carved rhinoceros-horn cup,¹ the gift of Mrs. Cutler Bonestell, represents the glyptic art of China at its best. The eighteenth-century tendency to overelaborate was often carried to such extremes that fine textures were all but obliterated by the technical performance of the carver. The

¹ Acc. no. 37.130.

strength and simplicity of the design in the Bonestell cup lead one to suspect that it is somewhat earlier than the very ornate pieces of the Ch'ien Lung era. The cup proper, carved in the shape of a lotus leaf, is decorated on the outside with interlaced branches of lotus, magnolia, prunus, and millet (?) carved in high relief, the tangled stems of which are carried on, freestanding, to form a supporting base. Compared with some of the intricacies dear to the Chinese, the design of this piece was mere child's play for the carver, but its simplicity is the simplicity of inspiration. The fluted edges of the cup and the nicely calculated depth of the carved pattern accentuate the thick, creamy texture of the horn, which in turn is a perfect foil for the decoration.

The use of rhinoceros horn for both decorative and practical purposes goes back, we are told, to the Han dynasty. According to early Chinese writers it had valuable prophylactic properties, and because it was also esteemed as an antidote against poison, it became a popular material for drinking cups. From Ming times on, however, horn seems to have been reserved for decorative effects, the rough, unfashioned cups of earlier periods giving way to elaborately carved ceremonial pieces similar to the one on exhibition. Probably none of these were ever used for practical purposes, but as one recalls the histories of some of the Ming and Ch'ing monarchs, it would seem that a few for everyday use in the imperial households might not have been a bad idea.

A fan² given to the Museum by John B. James in memory of his mother, Frances Harriman James, represents an innovation which Chinese artists apparently developed in the late eighteenth or early nineteenth century. In the painted scenes on both sides of the paper leaf illustrating gay teahouse gatherings, which seem to have been the favorite theme for this sort of fan, the human figures are applied, not painted in. The faces of paper-thin ivory and the skillfully designed costumes of silk are outlined and patterned with the brush after they have been gummed to the paper. The fan on exhibition has sticks of ivory, with a continuous pattern of figures, houses, and trees

² Acc. no. 37.110.

finely carved on a ground of pierced vertical lines, and guards carved with similar scenes in relief.

A fine example of the Sung pottery known as Yüeh ware³ has been added to the early pottery collection, giving us three pieces in all of this extremely rare ware. Although it bears a strong resemblance to the celadons of Korea and of North China, Yüeh ware is a distinct type which was made at Shang Lin Hu, near Ningpo, in the province of Chekiang. James Marshall Plumer's report of his recent excavations at this site⁴ contains some valuable information about the ware, which has hitherto been rather puzzling to scholars. After a careful study not only of the ware itself but also of the records at Shang Lin Hu, Mr. Plumer concludes that the finest of the output of the kilns was made for the local house of Ch'ien, and the rest distributed for common use in the lower Yangtze Valley and probably also all over China. His theory that some of the ware was marketed as far away as Persia and Egypt developed from a comparison of potsherds found at Samarra and Fustat with the Shang Lin Hu finds. A very early Sung date incised under the glaze on one of the Shang Lin Hu fragments indicated an earlier origin than Sung, the hitherto accepted date for Yüeh ware, and the fragments found at Samarra and Fustat in sites contemporary with T'ang seem to substantiate the pre-T'ang date to which Mr. Plumer now ascribes the earliest of the ware.

The newly acquired funerary jar of Yüeh ware has a hard, gray porcelaneous body covered with a transparent glaze of olive green which here and there shows a large irregular crackle. The jar is divided into four registers; on the three lower registers is a design of lotus petals modeled in very low relief. The upper register, with its five spouts, is undecorated, but the lotus motive is found again on the elaborate cover. The rarity of Yüeh ware was apparent in the International Exhibition of Chinese Art in London. A decorated bowl lent by the Museum was the only example from America.

PAULINE SIMMONS.

³ Acc. no. 37.124 A, B. Fletcher Fund.

⁴ *The Illustrated London News*, March 20, 1937.

DRAWINGS FROM THE BIRON COLLECTION

The greater part of the drawings acquired from the Biron collection are included in the exhibition of Tiepolo and His Contemporaries and are described in the catalogue of the exhibition. There are a number of other drawings from this collection not included in the exhibition, and some of these are shown this month in the Room of Recent Accessions.¹

The greatest drawing of this group is by



HEAD OF LUIGI RICCOBONI
BY WATTEAU

Watteau, a fine work in itself and especially precious to the Museum because it is a study for Watteau's painting *Le Mezzetin*, bought in 1934.² Luigi Riccoboni, *chef de troupe* of the Italian Commedia dell'arte, is shown in his favorite role, that of a combined valet and confidential agent. The head is tilted back, the eyes raised, and the lips open exactly as in the painting. Both the drawing and the painting were formerly thought to represent Angelo Constantini, who was also famous in the role of Mezzetin, but there is a strong accent on the high-bridged nose which distinguishes Riccoboni from Constantini. Besides, Watteau would have been less likely to paint Constantini,

¹ Acc. nos. 37.165.89-107.

² *BULLETIN*, vol. XXX (1935), pp. 12-18.

since he and his troupe were banished from Paris in 1697, before Watteau began to paint there. Another Watteau drawing of Riccoboni, formerly in the Defer-Dumesnil collection,³ shows him full length with a guitar under his arm.

Five other eighteenth- and nineteenth-century French artists are included in this group. We have a sketch by Daniel Marot, the elder, a French Huguenot who took refuge in Holland and was employed by William of Orange in the decoration of public buildings both in Holland and in England. It is a design for a ceiling consisting of a circular allegorical composition surrounded by decorative motives. A charming little drawing expressing homage to Marie Antoinette, signed *G de S' Aubin* and dated 1770, the year of her marriage to the dauphin, shows the kneeling figure of France offering a scepter at an altar over which the portrait of the young dauphine is borne by angels. A sketch for a console and vase executed by Augustin Pajou with great freedom and style reminds us that such decorative work, often done by distinguished sculptors, might sometimes pass unrecognized if it were not for the artist's preliminary drawings. Among the nineteenth-century drawings is one in black and white chalk on blue paper by Pierre Paul Prud'hon. When Prud'hon was commissioned in 1816 to paint an Assumption of the Virgin for the chapel of the Tuileries, he made several sketches before his composition was accepted, the Grande Aumônerie having considered the little angels surrounding the Virgin too frivolous. In our sketch, his first revision after the criticism,⁴ the feeling of light and the soaring motion of the angels are very well expressed.

Several interesting drawings by Constantin Guys complete the French group. The sympathetic portrayals of this artist, who was himself a dandy and a man of the world, make vivid for us the fashionable life of the latter half of the nineteenth century. Ladies in billowing skirts and little veiled bonnets ride behind sleek horses or promenade in the park with their top-hatted

escorts. The night life of Paris is illustrated with a sort of Victorian glamour. One amusing drawing shows some children playing at horse and carriage; two stand upon chairs as coachman and footman and between them a little girl lolls back in an armchair as she has seen her mother do in her carriage. All the people in Guys's drawings are unmistakably typical of their world and time.

A pair of fanciful landscapes with figures and buildings by Guercino are also included. They are drawn with the peculiarly stylized penwork which this artist employed so successfully, their comparatively coarse workmanship indicating, according to the criterion of the specialists, Guercino's late period.

JOSEPHINE L. ALLEN.

AN EGYPTO-ARABIC PANEL WITH MOSAIC DECORATION

Muhammadan artists have developed and perfected many of the arts and crafts which they inherited from the nations conquered by the Arabs. Among the types of work often associated with them is the decoration of chests and other articles of furniture with geometrical designs composed of pieces of wood, ivory, bone, and mother-of-pearl. This art is of oriental origin and goes back to remote antiquity. It was adopted by the Greeks and the Romans, the latter employing two methods of decoration, which correspond to intarsia and marquetry. In one, pieces of wood and ivory were inserted into the wooden surface; in the other, wooden elements were assembled to form a mosaic. Of the two methods, that of marquetry, or wood mosaic, was the more elaborate, requiring not only great skill but great patience. The Copts excelled in both techniques, particularly marquetry, producing effective pictorial compositions¹ in which wood and bone were combined.

When Egypt came under Arab rule, Muhammadan craftsmen learned the arts of intarsia and wood and bone mosaic from the Copts. During the Islamic era much of this work was produced in Egypt and Syria, and also in northern India. Not many of the

³ Sold at Hôtel Drouot, Paris, May 10-12, 1900, no. 216, ill.

⁴ J. Guiffrey, *L'Œuvre de P.-P. Prud'hon* (Paris, 1924), p. 115, no. 318.

¹ J. Strzygowski, *Koptische Kunst* (Vienna, 1904), pls. XI-XIII.

examples extant today are earlier than the fourteenth century, but a few pieces from Egypt indicate that wood and bone mosaic was a well-developed technique as early as the eighth century.

The Museum has recently acquired an important wooden panel decorated with wood and bone mosaic.² It was found in Egypt and probably originally belonged to a turbeh, or tomb casing. The Arabic Museum of Cairo possesses six fragments with

divided into three sections. At each end is a series of five niches flanked by columns. The middle section is occupied by a large square with a central medallion and a border composed of lozenges, rectangles, squares, and triangles filled with geometrical patterns. The niches and all the intervening spaces are filled with minute tesserae resembling stone mosaics, arranged in elaborate patterns, including checkerboards, lozenge diapers, stars, and other motives



DETAIL OF PANEL OF WOOD AND BONE MOSAIC
EGYPTO-ARABIC, VIII-IX CENTURY

similar mosaic work, most of which come from the early Islamic cemetery of Ain at-Sira, south of Cairo, and therefore date from the eighth or ninth century. Another fragment is in the Islamic collection of the German State Museums in Berlin, where it has been wrongly regarded as a bookcover.³ The piece acquired by the Metropolitan Museum is the most complete of all and, considering the fragility of its decoration, is in an excellent state of preservation.

The pattern of our panel is just as elaborate as any of the later Egypto-Arabic work of the fifteenth century. The decoration is

characteristic of Islamic art. In the central section of the panel are larger pieces of bone with a vine decoration carved in low relief. Bone carvings of this type, of which quantities have been found all over Egypt, are Islamic in style but show the continuation of Coptic ornament. Other interesting features of our panel are the columns ending in pomegranates surmounted by pairs of palmettes (the pomegranates are also seen in the central square). These motives are survivals of Sasanian art and are frequently found in Islamic ornament of the Umayyad and early Abbasid periods (eighth to ninth century).⁴

M. S. DIMAND.

² Acc. no. 37.103. Lee Fund. Shown this month in the Room of Recent Accessions.

³ F. Sarre, *Islamic Bookbinding* (London, 1923), pl. 1.

⁴ M. S. Dimand, "Some Aspects of Omayyad and Early Abbasid Ornament," *Ars Islamica*, vol. IV (1937), pp. 293-337.

A RARE FIGURE BY
RALPH WOOD

Diogenes looking for an honest man has discovered a generous one, and in consequence Diogenes now finds himself in the Metropolitan. This is not a parable but an announcement of the Museum's recent good



POTTERY FIGURE OF DIOGENES
MAKER: RALPH WOOD
ENGLISH, ABOUT 1770-1780

fortune in receiving as a gift from R. Thornton Wilson an English pottery figure representing Diogenes with his lantern.¹

This piece rouses special interest because it is one of the larger and more ambitious figures made by those outstanding English potters the Ralph Woods of Burslem, and because it is, so far as we know, a unique example of this model. Fire cracks in the legs, a forward tilt to the whole figure, and a depression in the base suggest that it proved a difficult piece to produce, a circumstance

¹ Acc. no. 38.15. H. 12 in.

which might well account for its rarity. It shows a man with broad-shouldered, thick-set body, powerful arms, and short, muscular legs. The sandaled feet have slender, well-shaped toes. It is, however, the head, particularly the face, which gives the figure its real distinction, for it is admirably modeled. As befits the subject, the coloring is simple and harmonious, while the glaze has that soft and limpid quality which gives to early Ralph Wood figures so much freshness. The philosopher's short tunic and draped scarf are a medium shade of blue, the flesh tones are pale violet, the square base is splashed with green and brown over a wash of blue. As in many of these pseudo-classical figures, the person is represented standing beside a pedestal inscribed with the subject, which in this instance reads:

DIOGENES LOOKING FOR A HONEST MAN.

One suspects that in this model Ralph Wood's conception somewhat outran his technical skill. The subject is dignified and lofty; the figure implies strength, the face intelligence. But the clever modeling of the head is not matched in the figure, in which the upper so clearly overweighs the lower half. This top-heaviness and the outstretched right arm account for the forward list of the whole figure. But perhaps this very fault becomes a virtue, for it gives to Diogenes an air of greater eagerness and intensity.

Prior to its acquisition by Mr. Wilson, this piece had been in the collections of Edwin Hewitt of Hanley and Mrs. Wood of Henley Hall, a descendant of Ralph Wood.² Its rarity and its general importance make it a most desirable piece for the Museum to own. After it has been shown in the Room of Recent Accessions, it will be placed in Gallery K 28 beside other fine Ralph Wood figures, such as the Bullbaiting and Tithe Pig groups, presented by Mr. Wilson last year,³ and the numerous other Wood groups which he has more recently lent to the Museum.

C. LOUISE AVERY.

² Described and illustrated in Frank Falkner, *The Wood Family of Burslem* (London, 1912), pl. vi and p. 15. "So far this example, which is in the collection of Mrs. Wood of Henley Hall, is the only one recorded."

³ BULLETIN, vol. xxxii (1937), pp. 65, 127 ff.

TWO FRAGMENTS OF A
STORAGE JAR

The Museum has lately acquired a piece of a large terracotta jar under dramatic circumstances. The fragment (fig. 1) was found during recent excavations in Cyprus conducted by The University Museum of Philadelphia. The director of the excavation, the distinguished archaeologist Bert H. Hill, wrote to us from Limassol, Cyprus, on November 15, 1935: "We have found in the Sanctuary of Apollo Hylates a small fragment of a storage jar with an inscription cut in the clay before firing, which seems to be much like the large jar found by Cesnola in the same sanctuary and now in your Museum No. 1908, p. 549 of Myres' Handbook. I enclose a squeeze of our fragment, and shall be very grateful if you will let me know whether the inscription really resembles yours and in particular whether by any chance it can be fitted into yours. . . . Likely as not these questions will seem quite absurd when you compare the squeeze with your pithos, and I may blush for them when I have opportunity to consult the Atlas to which Myres gives references."

The new fragment was found actually to join that discovered by General Cesnola seventy years ago. It was therefore sent to this country, and the Philadelphia Museum very kindly ceded it to this Museum in an exchange.¹ It has now been fitted to the piece dug up by General Cesnola, and the reconstructed fragments are shown this month in the Room of Recent Accessions (fig. 2).² In their long separation they have acquired a slightly different surface color.

The Philadelphia fragment adds several important letters to—and slightly alters the meaning of—the inscription³ on the shoulder

of the jar. This may now be reconstructed to read:

[A]πολλωνι ὕλῃτι καὶ Ἀπολλωνι Ἀκκεστῇ
[B]υλῃτι(τητος) Τιμονος καὶ καὶ [εὐ]χῇ
[εὐ]χῇ

(The underscored letters are those added by the Philadelphia fragment, those in square brackets are missing and conjecturally supplied.) "To Apollo of the Woodland and Apollo of . . .⁴ Polyktetos, the potter, son of Timon, dedicated it in fulfillment of a vow."⁵ The forms of the letters correspond



FIG. 1. FRAGMENT OF A TERRACOTTA JAR
FOUND IN CYPRUS IN 1935

to those current from the early years of the Roman Empire (note the sigma, omega, mu, and eta). This is the first evidence that Apollo had two names in the Kourion sanctuary.

The interesting new fact that we glean from the Philadelphia fragment is that the dedicator of the jar was a potter. He himself made, we may suppose, this magnificent

¹ The Museum is much indebted to Horace Jayne, Director of the University Museum, and Mrs. J. Dohan, Curator of the Mediterranean Section, for making this acquisition possible.

² Acc. nos. 74.51.2447 and 37.11.22. Greatest height 13 3/4 in. (33.7 cm.); greatest width 22 3/4 in. (56.5 cm.); thickness of walls 5/8 to 7/8 in. (1.6 to 2.3 cm.); thickness at rim 2 3/8 in. (6 cm.).

³ For the former reading cf. John L. Myres, *Handbook of the Cesnola Collection* (New York, 1914), no. 1908, pp. 320, 549. In the new version I owe the reading Ηὐλῃτι(τητος) to Marjorie J. Milne.

⁴ It is reasonable to supply here another epithet of Apollo (and ἑνὶ ὄρει below to make the two lines of about equal length); for a list of such epithets in Cyprus cf. K. Wernicke in Pauly-Wissowa, *Real-Encyclopädie*, vol. II (Stuttgart, 1896), s.v. Apollon, col. 77. Ἀκκεστῇ would fill the space nicely. On the Sanctuary of Apollo Hylates cf. O. Jessen, *ibid.*, vol. IX, s.v. Hylates, col. 116. Ἀππεστῇ, instead of εὐχῇ, is too long.

⁵ Underneath this deeply incised inscription, on the new fragment, are some lightly engraved letters, καὶ, apparently a mere scribble.

pot. The marks on the inside show that he threw it on the wheel.⁶ The diameter of its mouth must have been about nineteen inches, that of the body about three feet, and the height several feet. The throwing of such a gigantic jar on the wheel is a feat of which any potter might well be proud.⁷ This dedicatory offering therefore with its conspicuous inscription bore witness not only to the piety but to the skill of its maker. It was a good advertisement of his firm.

GISELA M. A. RICHTER.

twenty-four to study under Falguière, it reflects the influences of the more traditional teaching he received from his first master and from such men as Dalou and Carpeaux, whose studios he frequented, but at the same time it is impregnated with a modern spontaneity and freshness, and above all with that vitality which was destined to become so striking a part of his later work.

At this time, also, he came in contact with Rodin, whose friend and pupil he shortly became and by whose side he worked



FIG. 2. THE FRAGMENT SHOWN IN
FIGURE 1 JOINED TO ONE IN THE CESNOLA COLLECTION

A PORTRAIT BUST BY BOURDELLE

A man's early work, particularly if he is to become a master of his art, is often of more than usual interest. Such is the case of an exceptionally fine bust by Émile Antoine Bourdelle recently acquired by the Museum and shown this month in the Room of Recent Accessions.

Executed in 1889, just four years after Bourdelle had come to Paris at the age of

⁶ As it would be physically impossible to control the clay needed for so large a jar in one mass, we may suppose that the pot was thrown in successive sections, a fresh supply of clay in the form of a large roll being added and thrown on the last section as it became firm. This method is in use today by both peasant and studio potters, Maude Robinson, to whom I owe this diagnosis, tells me.

⁷ To prevent the pot from cracking and warp-

ing for a number of years. Rodin aroused his profound admiration and became a source of steadfast inspiration and help to him. However, Bourdelle was far too great an individualist ever to become the follower, much less the imitator, of anyone else. There is indeed an exciting lack of repetition in his own work, and one could hardly hope to find three more different treatments of the subjects by which he is represented in the Museum: the Heracles drawing his bow against the Stymphalian birds (1909), the head of Beethoven (1926), and the recently acquired bust of Antoine Bunand (1889).

It is not recorded how Bunand, a contemporary writer, and Bourdelle met, though it would not be improbable to suppose ing both in drying and in the fire, sand was added to the mass, the particles of which show black and white (in the fracture) against the red clay.

that a common interest in belles-lettres may have brought the two together, since Bourdelle was not only a sculptor, painter, decorator, and draughtsman, but a writer and poet as well. Many years later, by his second marriage, he became even more closely connected with Bunand.

and the throat left bare by the rolling collar, all accentuate the aesthetic character of the subject.

Unlike many of Bourdelle's sculptures, of which there are as a rule several examples, this bust is unique in bronze,² and its rich patina, like that on all Bourdelle's bronzes,



BUST OF ANTOINE BUNAND
BY ÉMILE ANTOINE BOURDELLE

The portrait¹ is a most sympathetic one. The face, with its high patrician nose and fine bony structure, shows an extraordinary subtlety of modeling. There is a quiet play of humor about the eyes and sensitive mouth, an expression which changes with the shift of position and light into one of almost wistful sadness. The lift of the head, the hair worn long and swept back from the brow,

bears the touch of the master himself. Until recently it has been in the possession of Bunand's son, from whom it was acquired by the Museum. It has thus been all but unknown to the general public, and now fortunately it becomes available for many to see and enjoy.

FAITH DENNIS.

¹ Acc. no. 37.171. Dodge Fund. H. 20 in., w. 20½ in. Signed and dated: BOURDELLE/1889.

² There is in addition to this bronze only the original plaster, which is eventually to be placed in the projected Bourdelle Museum in Paris.

NOTES

A CHANGE IN THE LECTURE PROGRAM. It has been found necessary to cancel the lecture by Mr. Rorimer scheduled for March 27. Fortunately we can offer as a substitute a talk which was announced in the autumn program but which, owing to circumstances beyond the control of the lecturer, could not then be given. On March 27, at 4 p.m., Professor E. Baldwin Smith of Princeton University will speak on Egyptian Architecture versus Modern Aesthetic Preconceptions.

MEMBERSHIP. At the meeting of the Board of Trustees, held February 21, 1938, the following persons were elected in their respective classes: **BENEFACTOR**, Robert E. Tod; **FELLOW IN PERPETUITY**, Frank B. Porter, 3d, by the transfer of the Fellowship in Perpetuity of Mrs. Graeme Donald.

The persons named in the following list were elected to the classes designated: **FELLOWSHIP MEMBERS**, Mrs. Henry White Cannon and Paul D. Cravath; **SUSTAINING MEMBERS**, Mrs. Charles W. Green and Mrs. Bayard James. **ANNUAL MEMBERS** were elected to the number of thirty-one.

LECTURE COURSES. Since for lack of space it is not possible to give in the **BULLETIN** the full program of talks and lectures scheduled for March and April, the attention of Members and the public is called to the courses that begin in these months. For Members there will be the following three: Two New England Rooms in The American Wing, by Mr. Busselle on Fridays at 12 m. beginning March 25; The Greek Gods, by Mr. Shaw on Mondays at 2 p.m. beginning March 28; and Four Personages of Ancient Egypt, by Mr. Taggart on Mondays at 11 a.m. beginning April 4. For the public there will be three: French Painting during the XIX Century, by Miss Abbot on Saturdays at 2 p.m., repeated on Sundays at 2:30 p.m.,

beginning March 19 and 20; Mediaeval Minor Arts, by Mr. Grier on Thursdays at 11 a.m. beginning April 7; and Sculpture, by Mr. Taggart on Wednesdays at 11 a.m. beginning April 13.

TWO NEW SCHOOL NOTEBOOK SHEETS.¹ With the publication of *The Revolution* and *The Early Republic*, a new subject—early America—is added to those illustrated in the Museum's popular series of *School Notebook Sheets*. Planned for use in classes studying history, geography, and literature, the *School Notebook Sheets* also afford illustrative material for studies of transportation, shelter, farming, and other topics considered in progressive schools. Each is a large page of pictures and text which may be cut out and pasted in a notebook. Of the six already published in the series, four are devoted to Egypt and two to the Middle Ages. Other sheets will appear from time to time.

COLOR POSTCARDS.² Following its purpose of reproducing in color as many objects as possible from the collections, the Museum has recently published twenty-one new subjects in its series of colored postcards. Like the larger colorprints, these are reproduced in the collotype process by the firm of Max Jaffé of Vienna.

The new cards have been chosen to supplement subjects already available in the series. Of particular interest is a group of American paintings: *Tables for Ladies* by Edward Hopper; *Winter* by Rockwell Kent; *Polly* by Eugene Speicher; *The Gulf Stream* by Winslow Homer; *November Evening* by Charles Burchfield; *Max Schmidt* in a *Single Scull* by Thomas Eakins; and *Fur Traders Descending the Missouri* by George

¹ *School Notebook Sheets, America: C. The Revolution and America; D. The Early Republic.* Price 5 cents each.

² Price 10 cents each.

Caleb Bingham. Important paintings from earlier periods include Titian's *Venus and the Lute Player*; Saint Lawrence Enthroned by Fra Filippo Lippi; and *Le Mezzetin* by Watteau. A fourteenth-century Persian miniature, *Jonah Cast Up by the Whale*, and a Chinese landscape scroll are valuable additions to the Eastern paintings already available in postcard form.

Outside the field of painting the new

EGYPTIAN ACQUISITIONS. The Museum has acquired by purchase at the sale of the collection of the late V. Everit Macy a group of stone vessels of the predynastic and early dynastic periods.¹ Several hitherto unrepresented types have been added thereby to our collection of these vessels, which are an important phase of the early culture.

Two basalt vases in particular are wel-



FIG. 1. STONE VESSELS, PREDYNASTIC AND
EARLY DYNASTIC PERIODS

postcards present a variety of material. Here are to be found an Egyptian faience statuette of a hippopotamus, known to friends of the Museum as "William"; a Chinese theatrical coat of the eighteenth century; the *Nativity*, a painted terracotta group from the workshop of Antonio Rossellino; the armor of George Clifford, a distinguished example from the Greenwich school of the late sixteenth century; a German seventeenth-century amber cup in the form of a nautilus; an eighteenth-century plate of Rouen ware; an American glass toilet bottle of the Stiegel type; a Pennsylvania German painted chest; and a view in The American Wing—the room from Portsmouth, Rhode Island.

come acquisitions, for their forms are the first to have been developed by the inhabitants of Upper Egypt in the early predynastic period. They are barrel-shaped, but tall enough to be almost cylindrical, except for the tapering at the upper and lower extremities. One has a foot, and the bottom of the other is slightly flattened. Both have handles, on either side at the shoulder, pierced with narrow holes through which a thin rope or thong could be passed. They were thus more easily carried about and could be suspended from a branch of a tree or a peg in the wall of a dwelling.

¹ Acc. nos. 38.2.1-13. Shown this month in the Room of Recent Accessions. A selection of these vases is illustrated in figure 1.

The cylindrical type of jar, which was used continuously throughout the predynastic and early dynastic periods, is represented by three examples of varying proportions in stones of different colors. A squat vase, cut from a beautifully marked black and white hard stone, also has handles, which, however, are in the form of horizontally perforated cylinders. Six vessels with this type of handle are of miniature size. Both in this respect and in their forms they are the predecessors of the *kohl* pots used for eye paint and other unguents throughout dynastic Egypt. In the case of two of these the cylindrical handles are re-



FIG. 2. RECUMBENT LION
III DYNASTY (ABOUT 2750 B.C.)

tained in a rudimentary form, being mere lugs without perforation.

A bowl is cut from a stone banded in various shades of green. It was indeed such markings and variations in color that seem to have led the workers of the period to the use of the particular varieties of stone which they chose, undeterred by the fact that such materials were almost invariably harder than the commoner alabaster and limestone.

The civilization of the predynastic Egyptians is known to us chiefly through their pottery, in which they developed beautiful forms even before the invention of the potter's wheel. Another of their accomplishments was the making of flint knives which show flaking of unbelievable fineness and regularity. In this craft their patience and perseverance are well illustrated. It is, however, in the fashioning of vessels of hard stone that this primitive race, the ancestors of the dynastic Egyptians, revealed the full mastery over the materials of nature that

characterizes the whole history of their civilization. The choice of a simple form and its refinement without elaboration seem to presage the restraint which the art of sculpture was to adopt and maintain when once a satisfactory style had been developed.

Acquired with these vessels is an example of the small lion figures (fig. 2)² which are really playing pieces of a game popular in the early period. This game is pictured among others in the tomb of Hesi-Rê³ of the III Dynasty,⁴ from which time our figure probably dates. Although the mottled stone hides the quality of the modeling, the impression given by the figure as a whole is excellent.

A. L.

SANDWICH GLASS. It is of interest to note the additional information that recently has come to light concerning the glass chalice described in the BULLETIN for December, 1937.⁵ Our piece, it has been learned, is virtually identical in form and proportions with two others known to have been blown by Nicholas Lutz, a Belgian glass blower at the Boston and Sandwich Glass Company. This pair, which differs from the Museum's example in having engraved decoration, was originally part of a presentation set of six fashioned by Lutz for his young assistant, Charles Dalton, upon the latter's retirement from the works.⁶ Of the history of our chalice we know only that for twenty-five years previous to its acquisition by the Museum it had been in the collection of Harry H. Brigham, who had bought it indirectly from the family of a Sandwich workman.

In 1936 the Museum purchased an excellently wrought and elaborately decorated flask,⁶ also from Lutz's chair. As other examples of his work are identified it becomes increasingly apparent that Lutz was a craftsman of exceptional ability. In these

² Acc. no. 38.2.14. Shown with the vessels in the Room of Recent Accessions.

³ J. E. Quibell, *Excavations at Saqqara, 1911-12: The Tomb of Hesi* (Cairo, 1913), pl. xi.

⁴ Vol. xxxii (1937), p. 287.

⁵ Our information has been obtained in letters from Frank B. Priest, to whom Charles Dalton gave the identified pair of chalices and the history of them.

⁶ BULLETIN, vol. xxxi (1936), p. 244.

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chalices, as well as in the flask, the hope of James Jackson Jarves, son of the founder of the Sandwich glasshouse, that the art of Venetian glass blowing might be developed in America finds a measure of fulfillment.

M. B. D.

LIST OF ACCESSIONS AND LOANS. The accessions and loans for the period January 1 to February 1, 1938, are shown in the following list:

EGYPTIAN

Natural Substances, *Purchases* (15).

Sculpture, *Purchases* (2).

GREEK AND ROMAN

Ceramics, *Gift of Miss Gisela M. A. Richter* (1).

Sculpture, *Purchase* (1).

NEAR EASTERN

Miniatures, Persian, *Purchases* (2).

FAR EASTERN

Sculpture, Chinese, *Loan of Robert Lehman* (1).

RENAISSANCE AND MODERN

Ceramics, English, *Gift of R. Thornton Wilson* (1); *Loan of an Anonymous Lender* (12).

Costume, American, *Gift of Mrs. Edwin S. Steese* (1).

Laces, European, *Gift of Mrs. George Nichols* in

memory of her mother, *Mrs. J. P. Morgan* (35); Italian, *Gift of Mrs. Morton S. Palon* (1).

Metalwork, English, Irish, Scottish, *Bequest of Ogden Livingston Mills* (20); French, *Purchases* (5).

Sculpture, American, *Gift of Edwin De T. Bechtel* (1); Austrian, Italian, *Purchases* (2).

Textile, English, *Purchase* (1).

THE AMERICAN WING

Furniture, *Loan of Mrs. J. Amory Haskell* (1).

Metalwork, *Loans of Mrs. J. Amory Haskell* (1), *Mrs. Charles Marshall* (2).

Paintings, *Loan of Anderson Dana* (2).

PRINTS

Gifts of an Anonymous Donor (2), *Joanne Bauer-Mayer* (3), *Mrs. J. Insley Blair* (4), *Frank G. James* (10), *Mrs. Bella C. Landauer* (31), *Frank Jewett Mather, Jr.* (1), *Horace Swope* (1); *Purchases* (2).

LIBRARY

Books, *Gifts of Barbizon House* (1), *Mrs. J. H. Grenville Gilbert* (2), *M. Knoedler & Company* (2), Photographs, *Gifts of Edith M. Bancard* (9), *The Edison Institute* (3), *French Tourist Office* (43), *Sydney Pilcher* (2), *F. A. Sterling* (5), *Wildenstein & Company, Inc.* (22).

Extension Division, Photographs, *Gift of Mrs. Laurence H. Schwab* (33).

MISCELLANEOUS

Illustrated Catalogues, *Gift of Miss Justine M. Watson* (4).

EXHIBITIONS

MARCH 21 TO APRIL 17, 1938

IN THE MUSEUM		
Beginning April 9 Through March 27 Through April 24 Through May 1	Paintings by Walter Gay Egyptian Style in the Eastern Mediterranean Tiepolo and His Contemporaries Early Pattern Books, Lace, Embroidery, and Woven Textiles	Gallery E 15 Gallery E 15 Gallery D 6
CIRCULATING		
Through April 3	Ancient Egypt	Galleries K 37-40
Through April 6	European Textiles and Costume Figures	College of the City of New York
Through April 22	Ancient Greece and Rome	Bryant High School
Through May 18	The Near East	Walton High School
Beginning March 24	The Art of China	Bronx Union YMCA
Beginning April 12	European Textiles and Costume Figures	University Settlement Bayside High School

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING, Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

BRANCH BUILDING, The Cloisters. Closed in its present location. The collections will be on view again when they have been installed in the new building being erected for them in Fort Tryon Park. Notice will be given of the opening of the new Cloisters.

OFFICERS AND TRUSTEES

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MYRON C. TAYLOR	First Vice-President
WILLIAM CHURCH OSBORN	Second Vice-President
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THE COMPTROLLER OF THE CITY	
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Assistant Director	WILLIAM M. IVINS, JR.
Egyptian Art, Curator	HERBERT E. WINLOCK
Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
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Greek and Roman Art, Curator	GISELA M. A. RICHTER
Associate Curator	CHRISTINE ALEXANDER
Near Eastern Art, Curator	MAURICE S. DIMAND
Far Eastern Art, Curator	ALAN PRIEST
Associate Curator	THEODORE Y. HOBBS
Mediaeval Art and The Cloisters, Curator	JAMES J. RORIMER
Renaissance and Modern Art, Curator	PRESTON REMINGTON
Associate Curators	C. LOUISE AVERY
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Arms and Armor, Curator	HARRY B. WEHLE
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Educational Work, Director	STEPHEN V. GRANCAY
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	FRANK J. DUNN

MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERFECTUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250

FELLOWSHIP MEMBERS, who pay annually . . .	\$100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free and admission to lectures specially arranged for Members.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars address the Secretary.

ADMISSION

MUSEUM GALLERIES free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays.

Children under seven must be accompanied by an adult.

HOURS OF OPENING

GALLERIES:	
Weekdays	10 a.m. to 5 p.m.
Sundays	1 p.m. to 6 p.m.
Holidays, except Christmas	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.

The American Wing closes at dusk in winter.

CAFETERIA: Weekdays and holidays, except Christmas. 12 m. to 4:45 p.m.

LIBRARY: Gallery hours, except legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.

PRINT ROOM and TEXTILE STUDY ROOM: 10 a.m. to 4:45 p.m., except Saturday afternoons, Sundays, and holidays.

INFORMATION AND SALES DESK

Located at the 82d Street entrance to the Museum. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; directions given.

The Museum publications—handbooks, colorprints, photographs, and postcards—are sold here. See special leaflets.

LECTURES AND GALLERY TALKS

A complete list of lectures and gallery talks given by the Museum will be sent on request.

INSTRUCTORS

Members of the staff detailed to give guidance in seeing the collections. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

CAFETERIA

In the basement of the building. Luncheon and afternoon tea served. Special groups and schools may bring lunches if notification is given in advance.

TELEPHONE

The Museum number is Rhinelander 4-7690.